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THE MUSICAL TIMES, And Singing Class Circular.

With which is incorporated "THE MUSICAL REVIEW."

OCTOBER 1st, 1852.

MOZART'S MASSES.

No. I.

Contributed by E. HOLMES.

THE Masses of Mozart, collected and published by Mr. V. Novello, including the Requiem amount to fifteen, and of these, more than half were obtained from MS. scores and private collections. The editor used all diligence to render his work complete, and caused enquiries to be made in the principal libraries of the Continent concerning works which he imagined Mozart had written for religious establishments in Bohemia. Though unsuccessful in these enquiries, Mr. Novello was still right in the suspicion that more remained than had come into his possession, and the rapid growth of the work after he first took it in hand favored and encouraged the idea.

The information which has turned up within these few years through the publication of the catalogue of that portion of Mozart's original manuscripts which fell into the hands of M. André, of Offenbach, would have been of the highest value to the editor had it occurred in time. In the Offenbach catalogue a great number of the works collected by Mr. Novello are unmentioned, and we have his diligence entirely to thank for our acquaintance with them; on the other hand there are six Masses at least which have escaped the notice of the editor.

The list of them is curious. A Mass in G, composed in 1768, at Vienna. The score has only a quartett of stringed instruments as accompaniment.

A Mass in D minor, composed in January, the next year, at Salzburg. The accompaniments are only for two violins and a bass.

A Mass in C, dated October, 1769. The orchestral parts are for the quartett of stringed instruments, trumpets, and drums. The introductory *adagio* is very grand and choral.

A Mass in C minor. The orchestral parts, two violins, two tenors, bass, two oboes, and three trombones. This work is undated, and the composer would seem to have passed the years of boyhood, from the characteristic and dignified opening:—



A Mass in C, inscribed in Mozart's hand: *Missa in honorem S. Simae Trinitatis, del Sigr. Cavaliere A. W. Mozart nel Giugno, 1773, in Salisburgo.* The orchestral parts are two violins, bass, oboes, trumpets, and drums.

A Mass in C, in which, after a symphony, the voices begin the Kyrie with a fugue on two subjects, the bass leading. The accompaniments are for two violins, two oboes, two trumpets, and drums, organ, and bass.

From a comparison of Mr. Novello's collection of Masses with the catalogue of André, in which so many of them are unmentioned, the natural inference would appear to be, that many more works of this kind remain to be known than have yet come to light through either source.

It is not with the idea of hastening the appearance of any supplementary volume of the Masses, still less of throwing any censure on the service which Mr. Novello has performed towards the musical world in giving us his arrangements, that we adopt this subject. The era of Mozart's Masses, their object, their effect on the composer's career, their testimony of his diligence and rapidity in composition, seemed to us to offer a theme which might be pursued with interest and profit to the musical reader. The difficulty which there is in ascertaining all that a master wrote, whose life was not extended to thirty-six years; the perpetual growth of a fame for composition founded at twelve years of age or earlier; the certainty that of this music a great part must for ever remain unknown to us—all these matters are fertile in reflection on the wonderful career of genius. But it is of the first consequence that the order of the productions, and the circumstances under which the composer wrote, should be duly ascertained, if we would know correctly the influence of his social position on the progress and development of his powers.

After the removal of Mozart to Vienna, in his mature life, it appears that he was never engaged on any church music, save the Mass in C minor,—which he afterwards turned into the Oratorio *Davidde Penitente*,—and the Requiem. In this last work it seems highly probable that he used some ideas which had been beating about in his head for a long time. This was his way; he perfected in maturity many of the thoughts which he had but imperfectly developed in childhood. The similarity of the opening of the Requiem and of Handel's Funeral Anthem for Queen Caroline has been noticed; and possibly in commencing

that work he may have remembered some exercise of his youth in which he had voluntarily placed himself side by side with Handel. But of this merely as a passing observation.

The Masses of Mozart were his exercises in composition written principally for the Cathedral of Salzburg, and extending from about twelve years of age to twenty-one. His first *Kyrie*, composed at Paris in his tenth year, actually foreshadows the melody of the mature Mozart. This fragment was probably merely produced to gratify curiosity; but the Masses which in a few years he began to write at home were the offspring of his happiest hours of existence, when he lived undisturbed under the paternal wing, and as yet had scarcely tasted of disappointment or adversity. One sees in the construction of the movements that he was soon obliged to submit his pen to convenience. In one place, perhaps, he might be permitted to develop an idea at length—but on most occasions the bishop or other ecclesiastical personage performing service might not be detained too long. He received his commands concerning length, &c. with docility, and learned to please the authorities in their own way; fitting the people he had to work for with music, 'as a tailor does a man with a coat.' It is his own comparison. But these restrictions exercised his invention, and put his address to the test.

In like manner the orchestras he had to write for. Sometimes there was no viola in the band; sometimes there were no wind instruments but oboes, or only oboes and trombones! There was the organ to fill up and to cover defalcations; and it was Mozart's business to make music out of any means that offered. The violins in the orchestra were good, as may be seen by the busy passages which he wrote for them, not only in the *Allegros* of his Masses, but in numerous instrumental pieces consisting of Sonatas for the organ and violins, or for the organ with violins and trumpets (little symphonies, in fact), which enlivened the routine of the service at the cathedral of Salzburg. The bishop liked to hear the trumpets, and to have the service on high festivals go off in as jubilant and dashing a style as possible—therefore Mozart wrote little at home in the old solemn monastic style. He rather introduced a special style of his own, not so devout as imposing and beautiful—combining dramatic effect and choral dignity with the elegance of the symphony. Never was the most brilliant opera of a metropolitan city supplied with half the novelties with which the cathedral goers of Salzburg were entertained from the pen of Mozart for about ten years, from 1768 to 78. The old contrapuntists and composers, Eberlin, Adlgasser, Michael Haydn, and the rest of the staff of Salzburg musicians, readily gave way to the young man, who supplied their work for nothing, and whose rapid pen was equal to any emergency.

The pleasure of this awakening consciousness to great genius can scarcely be appreciated. Mozart gained no emolument for the composition of his Masses;—his name, indeed, appeared in the cathedral books as the recipient of an annual present too insignificant for mention;—but his chief reward was in the sympathy and approbation of his private friends and circle of acquaintance. When a new Mass or a new Offertorium had gone off with uncommon effect, there was, doubtless, on fine Sundays an unusual flutter of congratulation and criticism among the amateurs resorting to the public gardens, the orangery, and other amenities of the picturesque city of Salzburg. But the echoes of fame and the reports of the casual traveller scarcely carried the knowledge of this music beyond the mountains.

Salzburg was essentially provincial; even the court, though splendid in some respects, wanted the polished tone of the electoral and imperial cities. The celebrated Archbishop was long before he could be induced to put the orchestra of his palace, who performed his private concerts, on such a footing as would distinguish it amid the musical establishments of Germany. But at the cathedral, the appointments were very incomplete, and there was always a large dependance upon chance or volunteer assistance. The choir was pretty well supplied with voices, and combined the services of a varied class of amateurs—soldiers, priests, and laymen. It contained, also, some Italian singing-masters, past the prime of their years and ambition, who sought repose in the secluded life of Salzburg. The treble chorus was supported largely by boys who came from all parts and presented themselves at the chapel-house as candidates for the honor of serving in the choir. [It was a long and arduous task to polish their rusticity and to make their well-meant efforts serviceable to music.]

Perhaps it was only a family of such skill and address as Mozart's, which could effectually contend with the difficulties of making good music from such imperfect means as existed in the Salzburg choir. Leopold Mozart devoted himself indefatigably to please—for he had ever and anon a favor or leave of absence to ask at court; yet with all his teaching, his experience, and industrious efforts, and notwithstanding all the services of his son, his situation as Kapellmeister was of that grating kind which is only endurable in the hope of getting a release from it. He was in perpetual contact with certain mouthpieces of the court, who made him uncomfortable by their representations. The travels of the Mozarts, their fame out of their own country, the solid testimonies of regard which they had received, not less than their superior manners, had made them enemies; and the counterpoise to this was that they enjoyed the good offices and friendship of several ladies of influence at court, whom

Mozart had formed as musicians. The professional existence of the father was thus balanced.

Without having travelled and heard the best music that Europe could produce, it would have been impossible for young Mozart to have conceived the polished and elegant passages of these Masses. They could never have sprung up spontaneously like wild flowers in the mountain solitudes of Salzburg. But the want of taste in the then existing upper class of the patrons of music is apparent in nothing more than that they were content to receive these compositions from time to time as amateur amusement, and to suffer the author to seek an appointment through Europe as soon as he sought a pecuniary recompense for his services.

It is necessary to cast this backward glance at the time and circumstances of the production of Mozart's Masses, because they are often compared with Haydn's, which were composed for a complete orchestra, and amidst every circumstance which could favor their full and perfect development. Having but a small resource in his cathedral orchestra (though the stringed parts of the Masses are everywhere eminent and characteristic), Mozart studied the voices, and it is impossible to refer to any works in which there is a finer collection of beautiful choral effects. In this respect they are, amidst all existing music, quite peculiar; and most of them would give great pleasure in public, notwithstanding their want of complete wind-instrument parts. The finest counterpoint and melody abound. The antecedent of the style of Mozart's Masses can scarcely be discovered. This music, so majestic and expressive, and sometimes so dramatic, must have been a pure effort of invention, originating in the desire to unite good music with what was agreeable and popular. Hence the beautiful melodies, the florid accompaniments, and the avoidance of all that was formal and conventional. Setting the same text over and over, drew out Mozart's resources as an instrumental composer in great variety; and the unfavourable circumstances of the composer's position, in some respects, helped him the more completely to fulfil his destiny.

What part Mozart took in the Salzburg cathedral orchestra can scarcely be affirmed with certainty. But during his long absence at Paris, when he had made himself greatly missed, it was said to be chiefly at the organ. His Highness the Archbishop wanted an organist who was also a pianoforte player. Mozart was master of both theory and practice at a time when the most learned musicians hardly knew how to finger a scale, or to place their hands on a keyed instrument. His return to his old quarters in Salzburg, in 1779, a young man in his twenty-third year, was in some sort a melancholy triumph for his genius. In the interval, the death of his mother

had occasioned an important void in the household; and, to add to this, he had been deceived in his first attachment. The father consoled himself that his somewhat mercurial son was safe under his own roof from the contamination of foreign cities; while the enemies of the family rejoiced that Mozart had been foiled in his first attempt to establish himself abroad.

These circumstances bring us to the era of Mozart's first Mass (No. 1 in C, Novello's edition), composed for the great Easter festival, 1779, when we see that the composer had reason for exertion, and to announce himself with dignity after his long absence. The symphonist, the dramatic musician, the composer in the fullest and completest sense of the word, burst out on this splendid occasion. Nevertheless, the Salzburg orchestra had not greatly improved in its appointments. The original orchestra consists of two violins, two oboes, two trumpets, drums, organ, and basses. In an appendix to the score, Mozart has added parts for two horns, and here and there for three trombones.

This Mass, the latest in the order of time of Mozart's Masses, is the most vigorous, the most dramatic and impassioned of all the church works in which he followed his own style. The Kyrie was evidently written with restrictions as to length, but the composer, to render his design complete, introduces a phrase or two of it again at the end. How characteristic and grand are the Mozartean progressions condensed in this brief introduction. The Gloria, changing to $\frac{3}{4}$ time, is remarkable for the beautiful manner in which the voices are joined on to the symphonic orchestra, and for the fire of the whole conception, which seems to have been struck off in a moment. The movement of the treble and alto voices in octaves at 'bonæ voluntatis' must have been a novelty in the counterpoint of the last century. The modulation at the 'miserere' in the middle of the Gloria is still admirable. The Credo is peculiarly majestic in the voice parts, and is set off by the interesting motion of the violins. A sublime contrast of harmony is produced by the *pedale*, 'Et in unum,' first on the dominant of A minor, and then in the second part, 'Et expecto,' on the dominant of C minor. Mozart's grandest choral style appears in the Sanctus. The Benedictus is sweet and simple, with an exquisite movement of the parts in the vocal quartett. It is remarkable for the absence of modulation. The soprano solo, 'Agnus Dei,' was written for the famous singer, Aloysia Weber, whom Mozart once admired; and here, curiously enough, he employs the same vocal phrase which he afterwards gave to the Countess in *Figaro* in 'Dove sono.' Kindred feelings possibly suggested the same music. This noble Mass, however already known and admired by musicians, becomes doubly interesting through the

history of its production. There was one thing which was always purposely kept in dispute in Mozart's native city, and that was whether he was really a genius or not. Here, probably, he intended to settle the question; or, perhaps, not heeding the critics, he intended to take a gentle and magnanimous revenge on Madlle. Weber. His next step from this work was to *Idomeneo*, and then came in succession the whole train of grand operas and symphonies.

To be continued.

JOHANNA WAGNER.—HER MAJESTY'S THEATRE ASSOCIATION.—THE FESTIVALS.

THE dullest month in the musical year in London is undoubtedly September: the journalist is almost in want of a subject that can justify a remark. With the exception of a few minor concerts, the metropolis is then generally destitute of musical sounds—indeed, of musical men in the present instance; the three great Festivals having been the occasion of withdrawing our whole stock of “musical property.” The closing of the two opera-houses in London is usually the signal for the existence of a positive dearth in music: parties are formed to visit the provinces, our principal vocal and instrumental performers taking the opportunity generally of giving our continental neighbours a “spice of their quality.” It would be difficult to assemble a London audience in any part of the month of September, for nobody stays in town who can by any possibility get out of it. The commencement of the shooting season is the absorbing topic in some quarters—a wish to breathe a purer atmosphere prevails in others—in all, the enjoyment of a little calm and refreshing repose after a surfeit either of labour or of pleasure, is considered absolutely necessary.

Amongst events that are noticeable in musical matters, a short anecdote of Madlle. JOHANNA WAGNER ought to be related, because it appears somewhat characteristic of the proceedings of that whimsical young lady and her exorbitant and unthinking advisers, while sojourning in this country. Never were speculation and avarice more signally punished than in the case of Johanna Wagner; and although to do this the innocent was made in some measure (a not unfrequent occurrence in legal matters) to suffer, yet no one could doubt the justness of the decision which not only censured but unequivocally condemned the breach of a regularly-made contract. It is by such conduct that the progress of our art is so much impeded, and its influences curtailed. But to the narration of the fact: Madlle. Wagner had given her promise to sing for the benefit of M. Roger, at the Berlin opera, in the early part of the month, and preparations were made on all hands for the “great event;” but as the time arrived for the fulfilment of the promise, excuses were made; and Roger was compelled to alter the opera, and find a less fickle *prima donna*. The benefit, notwithstanding the disappointment, was highly productive. Roger, to mark his sense of the kindness which dictated the fair Johanna to give him her promise of assistance, had provided for her acceptance a handsome bracelet, which, however, ultimately found its way into the possession of her more gracious substitute.

Such conduct is highly censurable; but it belongs

to the order of things that usually find their own level. The name of Wagner is now looked upon in Berlin with no more complacency than in London.

A significant sign of the musical times, is to be found in the announcement officially made in the morning papers of the formation of a JOINT STOCK COMPANY for purchasing the remainder of the lease, and carrying on the management of HER MAJESTY'S THEATRE. No speculator is daring enough to enter solus on the project; and no wonder! When we recall to mind the fate of every lessee of this vast establishment, it is certainly no matter of surprise that a lessee should be wanting to carry on the management of a theatre which has brought so many to ruin. With a rival so powerful as the Royal Italian Opera-house, success seems more doubtful than ever. The details of the present plan have been published—trustees, committee, and other officers chosen—a great part of the shares “are already subscribed;” and so far, the plan appears to be in a fair way of being tried. For the sake of the art and the musical profession, we sincerely hope the new scheme may be prosperous; the large resources to be placed in the committee's hands will, doubtless, enable them to engage the highest kind of talent—but the doubt with us is, that the receipts can be made to cover the expenses.

The objections to the plan—viewed as a joint-stock association—is its exclusiveness, the absoluteness of the power vested in the committee; a fact which completely destroys the generalness of its character. The appeal made to the public to support the scheme, should certainly not have been accompanied by an intimation that they would have to surrender their judgment, as well as their cash, into the hands of an aristocratic committee. It is necessary that Her Majesty's Theatre should receive the support of the aristocracy, certainly; without it, of course it could not go on one night; but in asking the public to join in the plan, some reason ought to appear why they are to have anything at all to do with it. The officers are already appointed, and these officers are to choose their managing director. Here is the vital point. The director, of course, should be invested with absolute power, or else the office is useless; and in the manner in which this power is exercised, and the ability and singleness of purpose exhibited in the discharge of its duties, the issue of the plan, without doubt, altogether depends. Judging by the prospectus, the public are to have nothing to do with the matter, farther than to assist in finding the cash—the affairs of the theatre are to be carried on by a committee—the names of that committee are already published—a director is to be appointed, not by the shareholders, but by the committee, who are vested with “power to add to their number,” and who are to have the “exclusive control over the receipts and expenditure.” The personal privileges are to be defined by the committee at the commencement of the season—a mode of procedure not very satisfactory to intending shareholders, who would, doubtless, like to know the amount of advantage to be derived by the payment of their money previously to taking up shares.

A National Opera is incidentally alluded to, in the following sentence:—

“These advantages sufficiently point it out as the fitting seat of a grand national opera; but it has other important recommendations—in old-established habits and associ-

Glee.

Adieu ye Streams.

ATTENBURY.

[London : J. ALFRED NOVELLO, 69, Dean Street, Soho, and 24, Poultry ; also at 389, Broadway, New York.]

Andante, sempre piano.

ALTO.
(8ve. lower.)

1st TENOR.
(8ve. lower.)

2nd TENOR
(8ve. lower.)

BASS.

ACCOMP.
Met. $\text{♩} = 72$.

A - - dieu ye streams, ye streams that smooth-ly

A-dieu ye streams, ye streams that smooth-ly

A-dieu ye streams, ye streams that smooth-ly

A-dieu ye streams, ye streams that smooth-ly

Andante, sempre piano.

flow, Ye ver - - nal airs that soft - - - ly

flow, Ye ver - - nal airs that soft - - - ly

flow, Ye ver-nal airs that soft - - - ly

flow, Ye ver - - nal airs that soft - ly

blow; Ye trees . . . by bloom - - ing Spring . . . ar - -

blow; Ye trees by bloom - - ing Spring . . . ar - -

blow; Ye trees . . . by bloom - - ing

blow; Ye trees . . . by bloom - - ing

ADIEU YE STREAMS.

- ray'd, by blooming Spring ar - ray'd, Ye birds that war - ble
 - ray'd, by blooming Spring ar - ray'd, Ye birds that war - ble
 Spring, by blooming Spring ar - ray'd, Ye birds that war - ble
 Spring, by blooming Spring ar - ray'd, Ye birds that war - ble

through the shade. Un - hurt . . from you my soul could
 through the shade. Un - hurt . . from you my soul could
 through the shade. Un - hurt from you my soul could
 through the shade. Un - hurt from you my soul could

fly, Nor drop . . one tear nor heave one sigh; But
 fly, Nor drop . . one tear nor heave one sigh;
 fly, Nor drop . . one tear nor heave one sigh;
 fly, Nor drop . . one tear, nor heave one sigh; But

ADIEU YE STREAMS.

fore'd from Ce - - - lia's charms to part,
 But fore'd from Ce - - lia's charms . . to . . part,
 But fore'd from Ce-lia's charms to part,
 fore'd from Ce - - - lia's charms to part,

This system contains the first four staves of the musical score. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is another vocal line. The key signature is one sharp (F#) and the time signature is common time (C).

all joy de - serts . . . my droop - - ing heart, my droop - ing
 all joy de - serts . . . my droop - - ing heart, my droop - ing
 all joy de - serts . . . my droop - ing heart, my droop - ing
 all joy de - serts . . . my droop - ing heart, my droop - ing

This system contains the next four staves. The first three staves are vocal lines with lyrics. The fourth staff is piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

heart, all joy de - serts . . . my droop - - ing heart.
 heart, all joy de - serts . . . my droop - - ing heart.
 heart, all joy de - serts . . . my droop - ing heart.
 heart, all joy de - serts . . . my droop - ing heart.

This system contains the final four staves of the musical score. The first three staves are vocal lines with lyrics. The fourth staff is piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

JERUSALEM; A Sacred Oratorio.

(Performed for the first time at the Norwich Festival, 1852.)
The Words selected from the Holy Scriptures by the late
W. SANCROFT HOLMES, Esq.; Set to Music, and Dedicated
to His Grace the Archbishop of Canterbury,

By HENRY HUGH PIERSON.

The complete Work, bound in cloth, price 31s. 6d.

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2	And Jesus said Air T.	0 9
3	And Moses spake unto all Israel.. Chorus, Recit.	0 6
4	The Lord shall bring a nation against thee. Air B.	0 9
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12	Arise, and let us go by night Chorus	0 9
13	Hew ye down trees Solo T. & Chorus	0 9
14	Enter into the rock Trio s.s.t.	1 0
15	Shall I not visit for these things? Air B.	0 6
16	O Lord, according to thy righteousness .. Chorus	0 9
17	Go not forth into the field Air A.	0 9
18	Go ye up upon her walls Chorus	2 0
	PART THE SECOND.	
19	The Lord hath accomplished his fury .. Air B.	1 6
20	A voice of wailing Solo A. & Chorus	0 9
21	O that my head were waters Air T.	0 9
22	The ways of Zion do mourn Air A.	1 6
23	O God, the heathen are come Chorus	0 6
24	O Israel, thou hast destroyed thyself .. Air s.	0 6
25	Thus saith the Lord God Chorus	1 0
26	For a small moment have I forsaken thee .. Air T.	0 9
27	Hear the word of the Lord Recit & Air B.	0 9
28	Then shall the virgin rejoice Air T. & Chorus	1 0
29	The sons of strangers shall build up .. Duet s.b.	0 9
30	The eternal God is thy refuge Chorus	1 3
	PART THE THIRD.	
31	Watchman, what of the night? Air B.	0 9
32	Ho, ho, ho! come forth Air s.	0 9
33	Proclaim ye this Air s. & Chorus	1 9
34	Then shall ye know Air A.	0 9
35	Fear not, O land Chorus	1 0
36	I look'd, and behold a door was open'd .. Air B.	0 6
37	And I heard as it were the voice Air s.	0 6
38	Alleluiah Chorus	1 3
	What are these that are arrayed in white .. Recit T.	0 9
39	These are they which came out Air s.	0 9
	And he that sitteth on the throne Chorus	0 9
40	And I saw a great white throne Air B.	0 9
	Lo! he comes with clouds descending Chorus	1 0
41	Ev'ry eye shall now behold Him Air s.	1 0
42	Blessed are the dead Quintett	1 0
43	Holy, holy, holy Lord God Chorus	1 3
44	And I saw a new heaven Recit & Air T.	1 0
45	Be thou faithful unto death Chorus	1 0
46	Now unto the King eternal Recit & Air T. & s.	2 0
47	Praise and extol Chorus	2 0

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Continued from page 70.

ations, and as having been the scene of the triumphs of all the leading artists in Europe."

Beyond this, the objects the committee have in view are not stated: there is nothing farther to support the idea that English opera is to be the chosen path. Foreign opera is scarcely alluded to; the only reference to it is to be discovered in the close of the sentence just quoted—in "old-established habits and associations." The statement that Her Majesty's Theatre has been the scene of triumph of *all* the leading artists in Europe, is obviously incorrect. It would require no stretch of memory in us to point to many brilliant names, both English and foreign, who have not achieved their triumphs on the stage of Her Majesty's Theatre.

The prospectus farther states—

"A contract has been entered into for the purchase of the lease of Her Majesty's Theatre from the present proprietor, and the Association will have the benefit of this agreement, the purchase-money being represented by 20,000 paid-up shares. In this purchase is included the lessee's interest in the sum of £12,526. 12s. 9d., three per cent reduced annuities, invested as an accumulating guarantee fund. This fund will be increased from time to time, so as to form a sinking fund, and place the Association on the firmest basis. The properties are to be taken at a valuation, which in no case is to exceed £25,000. The Association to have the benefit of any surplus beyond that sum."

The company is to be called "Her Majesty's Theatre Association,"—in 40,000 shares at £5. each; and a charter is to be applied for.

In the remarks we have made, let it not be supposed that we are in the slightest degree opposed to the plan; we have merely stated what we conceive to be the stumbling-blocks in the way of its being effectively carried out. If the public are to have an interest in it, let them not be altogether excluded from a voice in the principal points of its operation. Our own experience in such matters inclines us to believe that little good will be accomplished in musical matters by a joint-stock company, or by the management of an unprofessional committee—"Many men, many minds." But, we shall see.

We have given a condensed report of the BIRMINGHAM and HEREFORD FESTIVALS from the pen of a gentleman who was present at each, and whose laudable intention of entering fully into detail has been frustrated by a positive injunction to confine himself to a mere summary of the proceedings.

VERNON.

THE NORWICH FESTIVAL.

THE directors of the musical arrangements for this Festival having been applied to by Dr. Bexfield and Mr. Pierson to perform their oratorios—both new works—so strong a party for each was enlisted, that to avoid collision the production of both was agreed upon. Dr. Bexfield is a native of Norwich, and received his degree at Oxford two or three years since. Mr. Pierson has held the office of Musical Professor in the University of Edinburgh. Some struggles were made at the time of his obtaining the appointment, to induct Mr. Sterndale Bennett to the chair; Mr. Pierson, however, was the successful candidate. Not long afterwards, in the true spirit of an artist, Mr. Pierson (not being permitted to carry out his views) resigned the office, following the independent example of Sir H. R. Bishop, who had preceded him in its occupation. The characteristics of the two oratorios presented for

the first time before an audience at this Festival, are very different. Dr. Bexfield's is of a didactic character, and generally in accordance with the great writers of the same kind of music, who have preceded him: Mr. Pierson's is also of a didactic kind, but he has aimed at originality—having in many instances departed from fixed rules, and exhibited a fancy sometimes poetical, always intense and effective.

The hall on the occasion of the performance of Dr. Bexfield's *Israel Restored*, on the 22nd, was very scantily attended—a fact arising, perhaps, from its having recently been performed by the Choral Society in Norwich. There are many excellent points in this new work, which, taken as a whole, entitles its clever author to high consideration as a musician; yet the talent to produce a great oratorio is given to so few, that it is no reproach to Dr. Bexfield, as a rising composer, to state that his work, though one of undoubted merit, does not reach the standard attained by that few. The oratorio was interpreted by Madame Garcia, Miss L. Pyne, Miss Alleyne, Miss Dolby; Mr. Sims Reeves, Signor Gardoni, Mr. Lockey, Herr Formes, Signor Belletti, and Mr. Weiss.

Mr. Pierson's *Jerusalem* attracted a crowded audience on the 23rd—nearly three times the number of the previous day. A description of Mr. Pierson's work has already appeared in these pages: detailed notice of its character therefore is perhaps unnecessary. Yet the writer holds it in far higher estimation: Mr. Pierson has dared to think for himself—the characteristic generally of greatness; and although his taste may occasionally be questioned, his ability is throughout apparent: his regardlessness of some of the fundamental rules of counterpoint is not always to be justified; but when we reflect that *Jerusalem* is the first work of a young musician, we unhesitatingly declare that Mr. Pierson is a composer of original merit, and an honour and ornament to his profession.

The applause with which the performance of his work was received by an audience crowded in every part, is a sufficient proof of the hold the author has obtained upon public opinion; and this is a point never, in the writer's judgment, to be overlooked: few works of high merit have been consigned to oblivion, and none that have been destitute of merit have ever received the mint-mark of public favour.

"At the close of the oratorio," says the *Times*, "the composer was called for, and received with long-continued and enthusiastic cheering." "At the close of the performance," adds the *Daily News*, "there was general and prolonged cheering." The *Morning Chronicle* concludes its notice by corroborating this fact, adding that the "concluding part contains some fine writing, to which we shall be glad to draw attention on some future occasion." The *Morning Post* sums up a second notice of the oratorio with the following remarks:—"Our readers must by this time have formed a tolerably just estimate of Mr. Pierson's musical abilities, and arrived with us at the conclusion that he possesses considerable natural powers, which, if properly directed, may eventually prove honourable to himself and to his country." The critic of the *Morning Advertiser* is still more enthusiastic in his praise; he writes:—"The oratorio exhibits throughout the choruses a perfect mastery in the management of masses of sound, and a fine appreciation of the effects of inner harmony. Oratorios of the sustained excellence of the *Jerusalem* of Mr. Pierson are so rare, that we really hope to see this among the announcements of the 'Sacred Harmonic Society,' for next season. The artists of Exeter Hall might find worthy exercise for their abilities in the execution of this great composition."

In the recommendation here appended the writer cordially joins—the Sacred Harmonic Society would do well to give Mr. Pierson an opportunity of appearing before a London audience.

Mr. Benedict (whose high qualifications as a true artist entitle him to the respect of every musician) conducted

the oratorio; and never was performance more complete.

The *Messiah*, on the 24th, concluded the Festival. The vocalists were Madame Viardot Garcia; Misses Louisa Pyne, Dolby, and Alleyne; Messrs. Lockey, Sims Reeves, and Weiss; Signors Belletti, Gardoni, and Herr Formes.

VERNON.

NORFOLK & NORWICH MUSICAL FESTIVAL. MR. PIERSON'S "JERUSALEM."

(From the Norfolk Chronicle and Norwich Gazette.)

The second morning brought a very splendid attendance, and at least an hour before the commencement the Hall appeared to be as full as it well could be.—It was the largest attendance during the Festival up to the present time. *Jerusalem*, an Oratorio by H. H. Pierson, occupied four hours in performance.

Precisely at half-past eleven, Mr. Benedict took his place in the orchestra. The sudden transitions and undulations which distinguish in a very eminent degree the overture, were most accurately and effectively performed by the band, and in no instance, though the changes of key were frequent, did we observe the slightest inclination from the conductor's baton of any imperfect rendering.

The Oratorio is divided into four parts: an introduction and the usual first, second, and third, which form the body of the work. There are no *dramatis personæ* introduced; there are in all forty-seven divisions, of which twenty-one are choral, and eighteen songs. There is only one duet: the remaining number is made up of trios, ariosos, and recitatives. The words of *Jerusalem* were selected by the late W. S. Holmes, Esq., of Gawdy Hall, near Harleston, an intimate friend of the author's: they are taken, with one exception, entirely from the Holy Scriptures, and a more perfect and beautiful adaptation cannot be conceived. The object of the introduction is of course to serve as a key to the whole scope of the Oratorio, and we thus have the two Covenants placed before us—that of mercy in the Saviour's last prayer, "Father, forgive them, for they know not what they do;" and of strict and inflexible justice in the prophecies uttered by Moses when foretelling the sure desolation that should come upon the Israelites, when their city should be trodden under foot by the Roman army—when their "lives should hang in doubt before them, and they should fear day and night." The first part is occupied with prophetic warnings and denunciations, chiefly from Isaiah and Jeremiah, concluding with one from the latter prophet depicting the fall of Jerusalem. It opens with a recitative which leads into the first chorus—"How shall I pardon thee for this?" There are here a great many episodic passages, but its great excellence consists in the finely harmonized modulations for the frequent repetition of the theme. A *terzetto* follows, introducing Miss Pyne, Miss Alleyne, and Miss Dolby. The words here, "Cry aloud, lift up thy voice like a trumpet," are more adapted to a chorus than a trio; this is almost an exceptional instance of incongruity in this respect throughout the entire Oratorio. The theme now proceeds with a general expression of God's anger by the mouth of the prophets—"Behold, I will feed them with wormwood, and give them water of gall to drink. I will scatter them among the heathen—thou shalt be brought down, and thy speech shall whisper out of the dust." The last passage occurs after a very delightful aria (Viardot Garcia) of "The rock that begat thee, thou art unmindful, and hast forgotten the God that formed thee." Here the subject changes, and a symphony is introduced representing the March of the Roman Army against Jerusalem. The destruction of the Holy City is now foretold with terrible minuteness in two solos appropriated to Mr. Lockey—"A sound of battle is in the land," and "For thus saith the Lord of Hosts, hew ye down trees and cast around about Jerusalem." After

a plaintive *terzetto* (Miss Alleyne, Miss Dolby, and Mr. Sims Reeves), Herr Formes has a fine declamatory air allotted to him, "Shall I not visit for these things, saith the Lord?" The concluding chorus, "Go ye up upon her walls and destroy," is a continuation of the declamatory style: it is a massive production; the harmonies are fluent and profuse.

In the second part, the Destruction is lamented, and the Restoration promised. Whilst in captivity the mirth of the Israelites is turned into wailing—they hang their harps upon the willows which overhang the rivers of Babylon. A voice of wailing (Miss Dolby) is heard, the "Joy of the heart is ceased, the dance is turned into mourning, the heart is faint, their eyes are dim." Then follows one of the most exquisite and plaintive airs in the Oratorio, "Oh, that my head were waters," (Mr. S. Reeves.) A passage in the next chorus, "Shall thy jealousy burn like fire?" by its classical and vigorous style, and its elaborate instrumentation is alone sufficient to stamp the author as a composer of great talent and originality. Madame Viardot Garcia then sings with much tenderness "Oh Israel, thou hast destroyed thyself," and Gardoni makes his first appearance in an air, in which the same vein of thought and feeling is kept up. The Restoration is plainly promised, and Israel is now assured that though in wrath God hath smitten them, in his favour he will have mercy upon them—that the Eternal God shall be their refuge, and underneath them shall be "the everlasting arms."

The third part opens with the battle of Armageddon; and then proceeds to illustrate the last destinies of Jerusalem, and finally conducts us to the countless multitudes before the throne of God and the Lamb in the heavenly Jerusalem. Some of the finest solos and choruses are reserved for the last part; we may especially mention a perfectly original Hallelujah Chorus, an air (Sig. Belletti) "I looked and behold a door was opened in heaven," and a sweet and delicious air by Madame Garcia, from the passage, "Who are those arrayed in white robes?" In compliance with general musical custom, and not because the Oratorio itself required it, a Jubilate Chorus, of great majesty and most intricate execution, concludes the epilogue—"Praise and extol and honour the King of Heaven."

The spirited bass song for Herr Formes was very ably given. There was nothing in it calling for any particular observation, except that the accompaniment lagged a good deal at and after the words "And he shall besiege thee in all thy gates." It was a severe trial for Mr. Weiss's voice to follow almost before the deep-toned organ of Herr Formes had ceased to reverberate, still his air was a painstaking performance, and towards the close he exhibited considerable feeling. The chorus, "How shall I pardon thee?" reminded us of what the old Israelitish service may be supposed to have been, the various vocal parts echoing each other in a very striking manner.—That there was this characteristic in the Hebrew service is apparent from the responsive manner in which the prophetic writings and psalms are written.—It was beautifully executed, especially the repetitions of the commencing words. Garcia, carried away by the strain, sung through the greater part of this chorus with an evident expression of delighted appreciation. In the next *terzetto*, Miss Pyne's fine voice contrasted well with the mezzo-soprano of Miss Alleyne. The magnificent chorus, "The Lord saith," told admirably; the full choral effect on the concluding words was almost overpowering, yet in perfect harmony. After a feelingly-executed song by Madame Viardot Garcia, we had one of Herr Formes' best efforts, if that which is so natural to him as good singing can be called so. "Woe to Ariel" is a very dramatic production, and the notes for the words, "In the midst of you," shewed that, in what we are accustomed to call low notes, there is with him a lower still. A sym-

phony is introduced, supposed to represent to the Israelites first the distant, and towards the close the near and certain approach of the Roman army. The orchestra played it with that natural stiffness and timidity which characterizes the execution of productions of this kind for the first time. We have not heard Miss Alleyne to greater advantage than in the trio with Miss Dolby and Mr. Reeves, "Enter into the rock." Her voice was in perfect harmony, and she led the *terzetto* with great correctness of taste and ease of execution. Herr Formes was evidently displeased with some part of the accompaniment in "Shall I not visit for these things?" The pitch of the organ is flatter than that generally used by metropolitan vocalists, and in some of his lowest notes this had a very marked and unmusical effect. The same effect was observable in some of Miss Dolby's prolonged tones; for the sopranos it is not of so much importance. One of the best choruses in the Oratorio was that which concluded the first part. The orchestra did full justice to the profuse and elaborate harmonies allotted to the words, "Go ye upon her battlements," and "Vengeance is mine."

The first prominent feature in the second part is the semi-chorus, in which the tenors and trebles have an exceedingly pretty (if we may use the words to a strain in an oratorio) air, to the words—"The joy of our heart is ceased." We shall be much surprised if this part (No. 20 in the published score) does not prove very popular in a separate form. Mr. Reeves had allotted to him a plaintive air, "Oh that my head were waters!" which, being exactly in his style, was sung most deliciously. One of the gems of the oratorio, and of Madame Viardot Garcia's vocalization too, was the delicious air, "Thou hast destroyed thyself, but in Me is thy help." Her whole soul seemed to enter into her intonation of the words "In me is thy help," and very powerfully affected the audience, who listened to it with the most absolute stillness. "For a small moment" (Gardoni) has an undying vitality in it, and will henceforth be ranked with our most esteemed sacred songs. It was done full justice to. A striking and original effect is produced in the chorus preceding this air in the joyous and jubilant tone incorporated with the words "Break forth into joy." It seemed like the glorious realization of the gracious promise, rendered the more gracious to the Israelites after an abject and degrading captivity. "I will bring you into the land of Israel." "Hear the word" gave Mr. Weiss an opportunity of displaying a very considerable compass of voice. This was followed by a pleasing and joyous chorus—"Then shall the Virgin rejoice in the dance;" it is excellently written, full of dramatic effects, without any tincture of the theatrical style in it.

The second part concluded with a chorus, in which all the resources of the modern orchestra were most judiciously introduced.

The third part opens with a short dialogue between a Watchman of Zion and the anxious enquirer referred to in Isaiah, who asks, "What of the night?" The purport here is to lead the air (Madame Viardot Garcia), in which there is a too powerful and unrelieved strain upon the soprano notes to be pleasing or effective. The air (Miss Dolby) "Then shall ye know, &c." was rendered in the most correct taste and chastened expression. The audience rose when a Hallelujah Chorus commenced its joyous strain. This chorus, which is perhaps the most popular in the work, bears evident marks of genius and originality: still it was far from being the best. We have already referred to others more perfect in construction. There were, however, none better executed. It was repeated, we believe, at the suggestion of the Lord Bishop. A very simple strain (Garcia) "And God shall wipe away," was also repeated. Its great beauty was the exquisite and intense feeling thrown into it by this all-heart-and-soul and most natural of singers. The psalm tune of Helmsley

followed entire. The remaining part of the oratorio was a succession of choruses and airs, with profuse and elaborate accompaniments. The audience stood up at "Holy! Holy! Lord God Almighty!" and even during the execution of an air by Madame Garcia.

At the close there was a very loud and hearty cheering, interspersed with calls for "Pierson, Pierson." This gentleman stood on a seat at the end of the hall, and bowed his acknowledgements over and over again, still the audience, and the occupants of the orchestra, were not satisfied, and continued calls for "Pierson." After some time he appeared on the platform, which was the signal for renewed cheers from the body of the hall, and three cheers frequently repeated by the choral body. Mr. Benedict was called for, and Mr. Pierson appealed to him to speak for him.

Mr. Benedict said, "Ladies and gentlemen, this call has come upon me so unexpectedly, that I cannot find words to express myself with regard to the work which has just been performed. I will say that it is a work with a great deal of merit, but with the few rehearsals it has had, it must of necessity have been imperfectly rendered. Whether I have succeeded in conducting the work, I must leave to the judgment of others, but, at least, I have done my best. What has been done, has been done willingly and cheerfully, both on the part of the band, the chorus, and myself—all anxious to promote the interests of a young English composer. [Great applause.] I hope this work will lead to others by the same hand, and that I may have the pleasure of bringing them before the public." [Loud cheers.] The company then left the hall.

In conclusion, we can only express the great delight we have experienced in listening to the first performance of this fine Oratorio. We do not hesitate to say, that not only has Mr. Pierson "an ear for music," and "a soul for music," but that he is possessed of the high order of intellect which enables him to use his fine natural abilities to the best advantage. The voicing may in some respects be faulty, the instrumentation rather overpowering, and, at times, perhaps, in his startling modulations, his Pegasus would bear a stronger curb; but take it with all its beauties and its faults, it is a work of genius, and will not only live itself, but serve as a model for other composers. We must acknowledge that we had anticipated that his style of prolonged recitative called *arioso* would be productive of disappointment, and that measure without rhythm would be distasteful, at least to the majority of the audience. But we were mistaken; the effect was excellent, and relieved of the monotony of the old and hacknied style of recitation, it became an important feature in a work of true originality. Many of the chromatic passages in which Mr. Pierson freely indulged, require not only perfect intonation but artistic skill.

In a recently published descriptive analysis of *Jerusalem*, by "Amicus Patriæ," we find the following remarks upon the very numerous choruses with which Mr. Pierson's works abound:—

"The choruses must now be in some degree particularized. We must picture to ourselves the stiff-necked and impulsive Hebrew nation, listening with closed ears—from the last tone of relenting kindness in the exquisite melody of the chorus, 'How shall I pardon thee for this,' to the storm of indignant prophecy and its fulfilment, which begins with 'The Lord saith,' and ends with the Roman march upon the city. Then comes the reaction—the feeble wail of conscience-stricken despair in 'O Lord, according to thy righteousness,' and no grouping of plaintive voices ever told it more completely. The short *arioso* for an alto voice following upon it, is perhaps the most original effort in the Oratorio, 'Go not forth into the field.' The terror of the words is imparted with singular success to the voice part, and the effect of help-

less dispersion to the accompaniment, thus shewing with a dramatic subtlety, that is too true to nature to be called artifice, how utterly inefficacious is the appeal. No, the fiat has gone forth, and prayer is quelled by the fury of 'the nation from afar.' 'Go ye up upon her walls and destroy,' is a chorus in which Mr Pierson's close attention to verbal accent tells with extraordinary effect. The mode in which both words and music go straight, as it were, to their object, almost depicts the fearful war-engines of the Romans as they accomplish their work of ruin. It terminates the first part most efficiently. And now do we see Jerusalem sitting in sackcloth and ashes; the haughty people are bowed down; but a nice discernment of the finer shades of character brings in, in the opening chorus of the second part, 'A voice of wailing,' a melody tinged with plaintive beauty, as if literally the dance were stopped, and yet there lingered a trace of voluptuousness in the hearts of the stricken people.

"After the fine tenor aria, 'Oh that my head were waters,' and the ariso for the alto, 'The ways of Zion do mourn,' occurs the really magnificent chorus, 'O God! the heathen are come into thine inheritance.' The style of the last two has changed—it is no longer the voice of the Lord speaking through the lips of his prophets, but that of his people who cry unto him, and the transition in character is perfect. The next, 'Thus saith the Lord God,' is one of the most vigorous. Here falls from Heaven the first ray of hope and comfort—'Break forth into joy, sing together!' This passage is depicted by the four vocal parts taking the intervals of the common chord, in succession upon the words 'break forth,' accompanied by one of those singular expansions of a group of notes in the orchestra, to which we have already adverted, which has a marvellous effect in painting delighted surprise. Immediately after a bass recit. and air, to which I cannot resist pointing attention, 'Hear the word of the Lord,' and 'He that scattered Israel,' occur two choruses which will perhaps give more pleasure of a quiet and lasting kind than any other—'Then shall the virgin rejoice,' and 'The eternal God is thy refuge,' separated by the only duet that is introduced, 'The sons of strangers.' The first of these is upon a melody of an exceedingly graceful character, and is equally gracefully instrumented. The last takes a grander scope; the people have lifted up their hearts once more, and glorious is the burst of their joy. The harmony and modulation of this chorus are comparatively massive and simple, and, like some of Handel's brightest and best, its noble strains recur again and again to the memory."

The same writer, in speaking of Mr. Pierson's songs remarks—"they sing themselves," and mentions the following anecdote as an illustration. At one of the private parties given in this city for the purpose of trying portions of the *Jerusalem*, a desire was expressed that the soprano air "Ho! ho! come forth," should be gone through. After a pause of doubt as to who would attempt the performance of this very peculiar song, a little fellow who is educated for musical purposes, said very modestly to the composer—"Sir, if you like, I think I could sing it if you would let me try it." "Indeed!" was the reply, "then I should like to hear it very much." The air was sung without failure of a note; all its fresh resonant beauty came forth in the young voice, the effect upon the adult hearers was perfect. Thus the child had interpreted the man without effort, without preparation, and nothing could afford a more complete proof of the adaptation of music to its purpose.

From the Norfolk News.

NORWICH this day vindicated her claim to be considered, after the metropolis, the most musical city in England. A long oratorio, written by a young composer, and that composer an Englishman little known, except out of his own country (for we export as well as import men of

genius)—a long oratorio, difficult and original, has filled St. Andrew's Hall almost to overflowing! The audience sat for about five hours listening to the music, apparently with the apathy of stones, except that the Lord Bishop signalled occasionally for encores—many of the signals, however, being unheeded—so wrapt was the orchestra in its absorbing business. They rose as it were mechanically at the commencement of the finest and most sacred choruses; but not so much as a single pair of hands were betrayed into the mistake of applauding, until the last chord of the finale chorus had wholly ceased to vibrate, and then the fire so admirably reserved was delivered in a volley. Acclamations resounded through the hall, accompanied by the orchestra with waving of hats and loud calls for Mr. Pierson. It was a delightful and an animated scene. After a considerable lapse of time, the composer made his appearance in the orchestra, and at his request Mr. Benedict briefly addressed the audience, "thanking them for their kindness," on behalf of Mr. Pierson and for himself, modestly expressing "a hope that a few unavoidable errors on the first performance of an arduous work, only imperfectly rehearsed, would be forgiven, as he had done his utmost in order that the work of a young composer, and that composer an Englishman, should be heard to the best advantage." We will add that every member of the orchestra, from the conductor to the smallest boy in the chorus inclusively, did his duty; and that all the grand effects were finely developed.

THE BIRMINGHAM FESTIVAL.

(From our own Correspondent.)

THIS great triennial Festival, which took place on the 7th, 8th, 9th, and 10th, has proved triumphantly successful, both in a pecuniary and artistic point of view. The perfection of the execution of the various elaborate compositions presented, reflects the highest credit on Mr. Costa, the indefatigable conductor, and honour on the eminent array of vocalists and instrumentalists engaged in their interpretation. As our space is limited, we must content ourselves with a brief *resumé* of the performances, giving first a list of the vocal and instrumental performers engaged:—Madame Clara Novello, Madame Viardot Garcia, Madame Castellani; Madlles. Anna Zerr, Brandi; Misses Dolby, M. Williams; Mr. Sims Reeves, Signori Tamberlik, Belletti, Polonini, Herr Formes, Messrs. Lockey, Weiss, and T. Williams; M. Sainton, Signori Piatti, Bottesini, and Herr Kuhe, and an orchestra and chorus 500 in number.

TUESDAY MORNING.—The performance of Mendelssohn's *Elijah* was undoubtedly the finest yet heard in this country; the choral and instrumental portions were both rendered with astonishing precision and effect. The principals were equally up to the mark. The intellectual styles of Madames Viardot Garcia and Clara Novello were finely developed in the airs, "Woe unto them," and "Hear ye, Israel." The tenor solos were divided between Messrs. Sims Reeves and Lockey, and the music of the Prophet allotted to Herr Formes: Madame Castellani, in the duet, "Give me my son," sang with great purity of style. Misses Dolby, M. Williams, and Mrs. Bull, assisted.

WEDNESDAY MORNING.—The novelties of the day were the fragments from Mendelssohn's unfinished oratorio, *Christus*; the motet, by the same composer, "Ave Maria," and Dr. Wesley's anthem, "The Wilderness." The first-named work displays all the peculiarities of its composer's genius: the chorus, "Daughter of Zion, weep," is one of his highest inspirations. In the *Creation*, which followed, Madame Novello's vocalization was the theme of general admiration.

THURSDAY MORNING.—The execution of Handel's *Messiah* was a triumphant display, and the attendance was brilliant in the extreme. A novelty in the performance was the début of Signor Tamberlik in the sacred school of

music: his fine upper chest-notes were displayed to great advantage in the air, "Thou shalt break them," and his reading throughout this composition evinced the true artist.

FRIDAY MORNING.—Handel's *Samson* formed a splendid termination to the Festival. Several judicious additions have been made to the instrumental score by Mr. Costa, which are in strict accordance with the composer's intentions.

Of the evening concerts, we have only space to mention the chief points—namely, Beethoven's Choral Symphony, admirably given; Mendelssohn's *Walpurgis Night*, and extracts from his unfinished opera, *Lorely*, in which the composer has exhibited a fine dramatic genius; and Mozart's Jupiter Symphony.

The total receipts amount to the large sum of £11,392 12s. 3d.; the *Messiah*, as usual, was the great attraction, the receipts being £2762 4s. 11d.; the *Elijah* morning brought the sum of £2304 0s. 7d.

THE HEREFORD FESTIVAL.

(From our own Correspondent.)

THE 129th meeting of the three choirs of Hereford, Gloucester, and Worcester, took place on the 14th, 15th, 16th, and 17th, Mr. Townshend Smith being the conductor, Mr. Amott the organist, and Mr. Done the pianist; Mr. H. Blagrove led an efficient orchestra. A numerous chorus was engaged.

The Cathedral Service on the first day was not so well attended as could have been wished. The musical features were the beautiful pieces, responses, and chant by Tallis; Mr. T. Smith's chant for the Psalms; Handel's *Dettingen Te Deum*, and *Gloria Patri*; P. Humphrey's *Jubilate*; Mr. Townshend Smith's anthem, "Behold, God is mighty," after the third collect; Mendelssohn's 95th Psalm, "O come let us worship;" and Dr. Croft's chorus, "Cry aloud and shout." Mr. Townshend Smith's anthem is written in the true spirit of a musician. The principals were, Mrs. Endersohn, Miss Williams, Messrs. Hobbs, H. Phillips, H. Baruby, and Sims Reeves, who filled Mr. Lockey's place, that gentleman being indisposed.

On Wednesday morning, the *Creation* was given with good effect, Madame Clara Novello, Mrs. Endersohn, Messrs. Sims Reeves, H. Phillips, and Herr Formes being the soloists. A sacred cantata, by Spohr, and a selection from Beethoven's Mass in C, were likewise given. The Dead March in *Saul* was introduced as a token of respect to the memory of the Duke of Wellington. The solo from *Judas Maccabæus*, "Sound an alarm," was nobly sung by Mr. Sims Reeves.

A somewhat fatiguing programme was presented on Thursday morning, consisting of Mendelssohn's *St. Paul*, and Spohr's masterpiece, *The Last Judgment*. The execution was not so steady as could have been desired.

Handel's never-dying oratorio, *The Messiah*, on Friday morning, excellently interpreted, wound up the Festival. The three evening concerts comprised an interesting selection of music. The glees and madrigals were beautifully sung by the "Union," Mrs. Endersohn, Miss Williams, Messrs. Lockey, Hobbs, and H. Phillips.

The total receipts amount to £708 10s. 10d.; but it is expected that it will ultimately be raised to about £850. Of course the stewards will have to supply a considerable amount.

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TO CORRESPONDENTS.

Correspondents should invariably send us their names and addresses, as we find it necessary occasionally to reply to their communications privately.

Dr. Bexfield's paper on "Subharmonics"—a highly interesting discovery—will appear in our next publication.

Mr. Dickson's (Sheffield) defence of Handel is under consideration.

A Constant Reader (Macclesfield).—If our correspondent will send his name, he will receive a reply by letter.

H. G. is recommended to get "Schneider's Complete Theoretical and Practical Organ School."

J. D. S. T.—It is a question with us if the support we should receive would defray the cost of re-issuing our back numbers complete, with the Articles, Brief Chronicle, &c. At some future time the matter may be taken into consideration; at present we certainly cannot promise our correspondent a re-issue.

Lex.—Apply to the Professor of Music in the University of Oxford or Cambridge.

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Brief Chronicle of the last Month.

HACKNEY LITERARY AND SCIENTIFIC INSTITUTION.—A concert was given by this society on the 8th, which consisted of vocal and instrumental music; the performers were Mrs. Alexander Newton, the Misses Brougham; Messrs. Tedder, F. Smith, Cates, and W. and J. Youens. The room was fully attended. We are gratified to record the increasing attention paid by the managers of literary and scientific institutions, if not to the study of music as a science, at least to the performance of it as a recreation. Judging by the audience, it certainly appears a highly satisfactory mode of entertaining the subscribers, for such concerts are invariably well attended.

THE CANTERBURY HARMONIC SOCIETY held their first meeting on Thursday, the 2nd, and commenced their practice for the season, and will continue to meet every Thursday evening. The Pieces selected to be produced at the first concert are Beethoven's "Hallelujah to the Father," Handel's Coronation Anthem, "The king shall rejoice;" "O God, when thou appearest," adapted to one of Mozart's motets, besides other selections from Handel, Haydn, Mendelssohn, Pergolesi, &c. Conductor, Mr. C. Lyon; leader, Mr. J. R. Beal.

WATTON, NORFOLK.—A vocal and instrumental concert was given to the members and friends of the Mutual Improvement Society, in the above town, on Monday, September 13th. The vocal performances consisted of songs, glees, and madrigals, chiefly selected from Novello and Russell. The meeting was well attended, and gave general satisfaction.

SALARIES OF ORGANISTS.—We have frequently adverted, in another place, to the inadequacy of the remuneration of organists, a class of men who of necessity are well-educated musicians. Mr. John Bishop has just put forth a statement by which we find that his salary as organist of St. John's, Cheltenham, has amounted to the exorbitant sum of twenty pounds a year, including tuning! and because latterly it had been a little augmented, the minister of the church (the Rev. W. Spencer Phillips) has become alarmed, and reduced it to its original sum. Mr. Bishop has, therefore, properly placed his resignation in the hands of the rev. gentleman. The great demand upon our space for provincial news this month, compels us to merely state the fact; we may have an opportunity in our next publication, to comment upon it.

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3 Chorus...Stone him to death (do.)

4 Aria...But the Lord is mindful (do.)

5 Aria...I will sing of Thy great mercies (do.)

6 Happy and blest are they (do.)

Contents of Book II.

7 Chorus...As the hart pants

8 Aria...Jerusalem, thou that kiltest the prophets (St. Paul)

9 Aria & Chorus...Excita Domine (Three Motets, No. 1, [Op. 39])

10 To God on high (St. Paul)

11 Aria...For my soul thirsteth for God (42nd Psalm)

12 Aria & Chorus...For I had gone forth (do.)

Contents of Book III.

13 Aria...He counteth all your sorrows (Lobgesang)

14 Duet...My song shall be always of thy mercy (do.)

15 Trio...Beati omnes (Three Motets, No. 2, Op. 39)

16 Duet...In His hands are all the corners (95th Psalm)

17 Duet & Chorus...I waited for the Lord (Lobgesang)

18 Aria...Consume them all (St. Paul).

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